

# AFFAIRS OF THE WEEK IN THE PLAYHOUSES

## PLAYS & PLAYERS

### Revival of New Theatre Probable— Mr. Barker as Director.

The possession of a white elephant is no doubt a mark of distinction, but it usually renders its possessors suspicious of all other elephants, no matter of what color. Such a state of mind is unfortunate, but exceedingly human, and such is the state of mind of a number of the gentlemen whose generosity brought the New Theatre into being, and who have been forced to support its somewhat erratic and extraordinarily expensive career. It is not, then, to be marvelled at that these gentlemen are at present unwilling to subscribe to the founding of another "New Theatre," even when a name of as potent appeal as that of Granville Barker is attached to the project. Yet, despite all discouragements, the plan for establishing a permanent repertory playhouse is progressing and will in all probability mature into definite form, if not during the coming season, at least in the one following. Mr. Barker is willing to undertake its direction; it remains for those who believe in the necessity for such a theatre to provide the proper financial backing.

The unwillingness of the supporters of the original idea to enter into its resurrection is due not so much to the financial loss they have sustained as to their doubt in the possibility for success of such a theatre. The original New Theatre failed lamentably. Why should there be at present a better chance for success? One half of the answer is in the form of a paradox—the New Theatre did not fail; the other half, in the fact that the lessons of the failure have not been lost.

The great playhouse in Central Park West during the two years of its existence as a repertory theatre drew to its performances audiences uniformly as large as those of most Broadway successes, and very often larger. This fact alone proves that there is a public desirous of patronizing such a theatre. The sole reason for the financial failure of the New Theatre was then not the lack of audiences, but the fact that the taxes and running expenses of the building itself were so enormous as to crush at the outset any possibility of success. With a small playhouse and a modest equipment this reason for failure will be largely eliminated, though even with a small theatre the size of a company necessary for a system of repertory will naturally force the expenses above those of the ordinary playhouse. The supporters of such a repertory theatre must look, indeed, for a substantial deficit for several years, and it is doubtful whether such an institution can ever be made entirely self-supporting, any more than is the Comedie Francaise or the various German municipal theatres. And it is right here that there comes the rub.

It is the avowed intention of the backers in an American theatre of repertory to have it approximate these European institutions. The desirability of such a theatre is unquestioned, but if it is to accomplish any of its objects it must beware of the Scylla of faddism as much as the Charybdis of mere amusement. Such a theatre must appeal to all classes, and if it is to be hospitable to new ideas it cannot afford to throw away the traditions of the past. No name appears at present more hopeful as the director of such an institution than that of Mr. Granville Barker, whose season in New York has disclosed him as an apostle of the "new art of the stage," of futurist scenery, gilded fairies and Mr. Bernard Shaw. Now, there is stimulation in all of these, but in none of them lies all of the law and the prophets. Mr. Barker's production of "A Midsummer Night's Dream" was stimulating, in directing; his proud display of the Shavian banner a credit to his intellect and to his sense of humor. Yet, desirable as these things are, the day of the "well made play" is not over. A theatre of ideas eliminates neither the accepted canons of dramatic structure nor even of dramatic

newest Charles Chaplin release and the Mutual Weekly.

The enormous Hippodrome tank will again be called into play for the presentation of an unusual water spectacle, which will include the illumination of an entirely new series of trident fountains, which are now being installed.

"When It Strikes Home," the feature of the motion picture portion of the programme, was made from a scenario by Charles K. Harris, the well known writer of popular songs. Grace Washburn, on the occasion of the opening of the Winter Garden, in the "Revue of Revues," appeared in a pantomime representing a duel between two women in a forest near Paris.

### RAY BEVERIDGE ON WAR

Tells at Park Theatre of Woman's Part in Conflict.

Here comes "the girl from the firing line." Ray Beveridge, with a wonderful collection of war pictures and a thrilling story of her nursing adventures in the field hospitals of the war zone. She is a sister of Kuehne Beveridge, the sculptor, went abroad with her sister to study art and made a hit as "Miss Innocence Abroad," reciting to music a series of her

### NEW YORK HIPPODROME

"When It Strikes Home" to Have First Film Showing.

The diversified entertainment now being presented at the New York Hippodrome undergoes its weekly change to-day, when a number of new features will be shown. The permanent opera company, chorus and orchestra will present what the management calls a costume musical, rendering upward of a dozen of the most famous operatic waltzes of the last quarter century. There will be an entirely new group of living pictures and a complete change of orchestral numbers by the symphony

LETTY YORKE  
IN  
"THE  
PEASANT  
GIRL"  
AT THE  
44TH ST.  
THEATRE.

pictures to America to tell the first-hand facts of a woman's part in the great conflict. Miss Beveridge opened at the Park Theatre last night, and will remain all this week.

### A HARD LIFE

Bessie Clayton Tells of the Trials of a Dancer.

Bessie Clayton, famous American horn dancer, headlining the bill at B. F. Keith's Colonial Theatre this week, declares that the penalties paid by a top-notch dancer in privations from the ordinary pleasure of life are

times that even a \$5-a-week shopgirl takes as a matter of course. Concerning this Miss Clayton said in a recent interview:

"Just take the one item of eating, for example. Scores of delicacies and even palatable common foods that nearly everybody likes to eat are denied to me and all dancers. I have to maintain a dietary that would make a typhoid convalescent look like a glutton. In fact, I can't eat a square meal all day long, until late at night, after my day's work is done. An egg and horn dance, headlining the bill at B. F. Keith's Colonial Theatre this week, declares that the penalties paid by a top-notch dancer in privations from the ordinary pleasure of life are

### THE BIG FOUR PLANS

Some Plays and Players To Be Screened.

Vitaphone-Lubin-Selig-Essanay-Inc., the "big four" of the motion picture producers, in announcing the first six-week production to be offered through their new affiliated booking office, present a list of players that reads like a "who's who" in dramatics and includes shining lights from both stage and studio.

Frank Daniels, Viola Allen, Tyrone Power, Anita Stewart, Earle Williams, Edwin Arden, Romaine Fielding, Francis Bushman, Beverly Bayne, Kathryn Williams, Charles Clary, Wheeler Oakman, Ethel Clayton, George Soule, Spencer, Edith Storey, Antonio Moreno, Ruth Stonehouse, Rose Coghlan, E. H. Calvert, Harry Mestayer and John Charles are names to conjure with, and more are to come in the features that are now being produced at the different studios.

Anita Stewart and Earle Williams in "The Juggernaut," the powerful drama

dinner will be served between the hours of 6 and 8 p. m. for 75 cents, which will include dancing until 12:30 a. m. Dancing privileges will be open every evening to those who do not care to dine at the Roof Garden from 8:30 to 12:30, at an admission price of 25 cents. The capped lunch hour, with dancing, will continue from 11:30 until 2 o'clock each day.

### "MIDNIGHT FROLIC"

The Ziegfeld Midnight Frolic is now in the sixteenth week of what promises to be a permanent engagement at the Danco de Folies, atop the New Amsterdam Theatre. An entirely new big girl number, called "Boy of Mine," has been in rehearsal for several weeks, will be one of the offerings for the coming week, as well as a travesty on "Trilby" by Will West, May Leslie, Charles Purcell and Earl Oren, which divides laughing honors with West's satire on "Diamond Jim," Bernard Grunwald from his new song, "I Wonder Where My Oliver Has Gone"; George White, Isabel Jason, Senorita Rodriguez, Odette Myrtil, the overhead tango and the balloon girls are still continued.

### UNA CLAYTON IN "MILK"

Una Clayton in her comedy drama "Milk," which attracted attention here last fall, when it was given a single performance at the Maxine Elliott Theatre. The playlet has been on tour in the larger cities of the country, where it has been successful not only with the usual vaudeville audiences, but with the more serious people of each community who are deeply interested in the cause of pure milk. The play in itself is a tense little drama of the laughter and tears variety, and exhibits no statistics, prophylactic instruments or other unpleasantness. It only tells the story of a child of the slums, one of those waifs who are so common in the big cities, and who has profited by instruction which boards of health and of education are trying everywhere to give. There is a near villain, who reforms; a dashingly hero, a pretty girl and all the elements of a good yarn, and it ends happily at last. The little play is full of fun, yet it leaves a serious thought behind in the minds of all who see it.

### JARDIN DE LANSE

There will be a benevolent performance at the William Morris's Jardin de Lanse to-night for the Hospital for Deformities and Joint Diseases, under the auspices of the Young Folks' League of the institute. There will also be a drummers' contest for the Young Folks' League cash prize. Carl Tenny (Battle Axe) will meet all comers.

### CURRENT ATTRACTIONS.

"MAID IN AMERICA," a lively musical show at the Winter Garden.

"NOBODY HOME," a novel musical comedy, at the Princess.

"THE YEOMEN OF THE GUARD," one of the best of Gilbert and Sullivan's operas, well presented at the Forty-eighth Street Theatre, with De Wolf Hopper.

"SINNERS," another Owen Davis drama that is filling the Playhouse.

"TRILBY," a splendid all-star production of the famous play, with Philip Neilson-Terry as Trilby.

"THE ONLY GIRL" is a bright musical farce that is still popular at the Lyric.

"THE BUBBLE" shows Louis Mann in a splendid characterization at the Booth.

"A PAIR OF SILK STOCKINGS," one of the best of the comedy successes this season. Well played at the Little Theatre.

"THE PEASANT GIRL," a charming operetta, with Emma Trentini and Clifford Crawford, at the Forty-fourth Street Theatre.

"THE REVOLT," a play that advocates the single standard of morality. Now at the Maxine Elliott.

"TAKING CHANCES" is a crook play that gives Lou Tellegen excellent opportunity to show his talents as a hero of melodrama. At the Thirtieth Street Theatre.

"THE WHITE FEATHER," a war play with some thrills and some good acting, at the Comedy.

"EXPERIENCE," a modern morality play that is highly popular at the Casino.

"THE AUCTIONEER," with David Warfield, at the Manhattan Opera House.

"UNDER COVER," one of the popular melodramas of the season, at the Cort.

"WATCH YOUR STEP," a highly popular show, featuring the Castles, Frank Tinney and a dazzling chorus, at the New Amsterdam.

"THE HYPHEN," a war play, at the Knickerbocker, with a good cast.

"DADDY LONG-LEGS," with Ruth Chatterton, seems likely to stay all summer at the Gaiety.

"IT PAYS TO ADVERTISE" is another Cohan & Harris success at the Cohan Theatre.

"A CELEBRATED CASE" is old melodrama served up with a dash of Belasco and an all-star cast at the Empire.

"BEVERLY'S BALANCE" is a good vehicle for the splendid playing of Margaret Anglin at the Lyceum.

"MARIE-ODILE" is still popular, with Frances Starr, at the Belasco.

"THE SHOW SHOP" continues to draw at the Hudson, with Douglas Fairbanks as the star.

"TWIN BEDS" intends to stay for a long run at the Fulton.

"THE LIE" is still popular, with Margaret Livingston, at the Harris.

GRANVILLE BARKER is offering his repertory for the last week at Wallack's.

"THE SONG OF SONGS" is not Suderman, but it makes a popular melodrama at the Eltinge.

"THE NATURAL LAW" is full of excitement, but seems to please at the Republic.

"YOU NEVER CAN TELL" with Arnold Daly, is well patronized at the Garrick.

"CHIN-CHIN" is another Montgomery and Stone success at the Globe.

"ON TRAIL" is a good melodrama at the Candler.

"INSIDE THE LINES" one of the most popular plays, at the Longacre.

"THE ETERNAL CITY," a fine photo-spectacle, at the Astor, with Pauline Frederick as the featured star.

"THE BIRTH OF A NATION," one of the most elaborate and stirring pictures seen in the city, at the Liberty.

MISS RUTH CHATTERTON,  
WHO REACHES HER 250TH  
PERFORMANCE IN  
"DADDY LONG-LEGS"  
AT THE GAIETY.

MARIE BATES  
IN "THE AUCTIONEER"  
AT THE MANHATTAN OPERA HOUSE.  
PHOTO BY TOFFETTY STUDIOS.

HOWARD HALL AND TERESA MAXWELL CONOVER  
IN "THE NATURAL LAW" AT THE REPUBLIC.

scene painting. An admiration to Shaw and Galsworthy and Brieux is a necessary qualification for the director of a national repertory theatre; but so is a recognition of the technique of a

own versions of how the American girl manages the Continental languages in polite conversation. With bookings ahead in St. Petersburg, Vienna and Budapest, Miss Beveridge was making pretty profits in Europe when the war broke out. In the fortunes of travel she saved the life of a wounded general by her nursing skill, was forthwith railroaded to

the general's brother at the front, and served five months in scenes of carnage till she lost her nerve, as she expresses it.

She has come back with her war great, and along with the pleasures of fame, she has the money and the fame are fully earned, considering that a dancer cannot enjoy half the good

of railroad stock jobbery, in which is introduced the thrilling railroad wreck that cost \$25,000, was presented during the week by the Vitaphone company, and is now being shown all over the United States.

This will be followed during the coming week by the picturization of George Barr McCutcheon's "Graustark," presented by the Essanay company.

"Graustark" is in six parts and features Francis X. Bushman and Beverly Bayne. The picture play is an elaboration of the famous story, and in the private exhibitions to the critics has been unanimously declared a production of the highest dramatic excellence.